1860
June 2
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CATALOGUE

OF THE

CHOICE AND VALUABLE COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

THE REV. H. WELLESLEY, D.D.

PRINCIPAL OF NEW INN HALL, OXFORD.

PART THE SECOND,

CONSISTING OF A SPLENDID SERIES OF

The Works of the Early Italian School,

Described in the Thirteenth Vol. of BARTSCH'S "PEINTRE GRAVEUR,"

COMPRISING SPECIMENS BY

MANTEGNA, BALDINI, CAMPAGNOLA, MOCETTO,
NICCOLETTO DA MODENA, &c.

THE GIUOCO DEI TAROCCHI,

AND AN EXTRAORDINARY SERIES OF

GENUINE NIELLI,

Many of them unknown to M. DUCHESNE, and of the most REFINED QUALITY,

SELECTED FROM THE

SYKES, WILSON AND OTHER CELEBRATED CABINETS.

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On SATURDAY, the 2nd day of JUNE, 1860,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days previous, and Catalogues had.

PRINTED BY J. DAVY AND SONS, 137, LONG ACRE, LONDON.

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I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1*s.*; above Five Pounds 2*s.* 6*d.*, and so on in proportion.

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Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF

THE SECOND PORTION

OF THE

CHOICE AND VALUABLE

COLLECTION OF ENGRAVINGS

OF

The Early Italian School,

FORMED BY THE

REV. H. WELLESLEY, D.D.,

PRINCIPAL OF NEW INN HALL, OXFORD.

EARLY ITALIAN SCHOOL.

(ACCORDING TO BARTSCH, PEINTRE GRAVEUR, VOL. XIII).

ANONYMOUS.

LOT				
	1 SAMSON TAKEN BY THE PHILISTINES: Dalilah with the shears in her left hand, and the lock of hair in her right, turns towards him; two lines of inscription, "*Come fo taliati li capilli a Sanson dala dona sua, &c.*" *circular plate, B.* xiii. 70, 2	6	.	,
	superb impression, with margin; from Mr. Lloyd's collection 1			
	2 The same Composition, reversed, and with the addition of three Soldiers on each side, *woodcut*	..	5	,
	VERY FINE 1			

3 The Preaching of Fra Marco da Monte Santa Maria in Gallo; the Seven Works of Mercy, and the Glory of Paradise, represented in one Piece 1

To the description of this beautiful and celebrated Florentine print, given by Ottley (pp. 425 to 428), it only remains to be added, that the present impression, not seen by him till after the publication of his History of Engraving, served to clear up the fact that the impressions bearing the inscription on the left hand below "Septem misericordiæ opera, &c." were struck off, "luci reddita," in 1632 from the old plate then preserved in the Gualdi Cabinet, and consequently were not copies, but second states. The word "*archetypum*" had been supposed to designate an original *print*, whereas the original *plate* was meant. This impression is in the first and original state, with margin beyond the plate mark, and the space blank which was afterwards occupied by the inscription so long misunderstood. —*See B.* xiii, *p.* 88, 7.

4 Sibylla Delphica, turned to the right; on the book NASCETVR PROPHETA, &c. eight verses below, NON E DA ESER LENTA, &c. *B.* xiii. *p*, 93, 11

very pure and beautiful impression 1

5 Sibylla Chimicha, turned to the right, and holding a book with both hands; in the right hand corner at top, IN PVERITIA, &c. and below, eight verses, VNA VERGINE, &c. *B.* xiii. *p.* 93, 12; *damaged on the left side of the verses* 1

6 Sibylla Eritea. She holds a sword in her right hand, and in her left is an open book, inscribed MORTE MORIETVR, &c.; below are eight verses, RISGVARDO IDDIO, &c. *B.* xiii, *p.* 93, 13

pure early proof 1

7 Sibylla Eritea. The same as the last, but with the girdle and folds of the drapery retouched. It is probably the one which Bartsch had not seen, belonging to the second set. *B.* xiii, *p.* 97, 25 1

8 Sibilla Samia. On a scroll, ECCE VENIET, &c. eight verses, ECHO CHE, &c.; the interval between the left sleeve and the book is blank. *B.* xiii, *p.* 94. 16.

pure early proof

9 Sibylla Phrigia. Inscribed above, VENIET, &c. eight verses, VIDILO EXCELSO, &c. *B.* xiii, *p.* 94, 17, or *p.* 98, 29 which he had not seen

very fine, slightly damaged in the margin 1

10 SIBYLLA TIBVRTINA. On a scroll, NASCETVR, &c. eight verses, ELGVSTO IDDIO, &c. *B.* xiii, *p.* 94, 18, or *p.* 98, 30
early impression, slightly damaged at the bottom 1 — 1 18

11 SIBYLLA EVROPA. She holds an open book, inscribed VENIET, &c. and points to it with her left hand; eight verses, VERRA QVEL VERBO, &c. *B.* xiii, 95, 19, or *p.* 93, 31
very fine impression and state 1 — 6 6

12 SIBYLLA AGRIPPO, turned to the left; she points with her left hand to a book, inscribed HOC VERBVM; eight verses, QVANDO, &c. The scroll, which bears her name, floats behind her head, which is covered with a sort of cap, and the light falls from the right. *B.* xiii. *p.* 95, 20
fine pure impression and state 1 — 5 15

13 A FRIEZE OF TRITONS; one of them holding a basket, another leading a Nereid. *B.* xiii, *p.* 102, 8; *from the collection of Sir M. Sykes, damaged on the right*
TRITONS AND MARINE MONSTERS; one in a car holds a ram, two others blow trumps. Bartsch places this early piece in Vol. xv, p. 462, 3. It does not, however, bear any mark on the wheels. 2 — 19

14 THE CALUMNY OF APELLES. Ignorance enthroned on the left, Innocence dragged before it. The background is a view, the reverse way, of the Church and Piazza of S. Giovanni e Paolo, at Venice. *B.* xiii, *p.* 113, 10 1 — 1 3

15 Arabesque Subject; in which are seen below, an old man, a child, and a female; in the middle a Pegasus between two goats; and at the top a female playing on a guitar. *B.* xiii, *p.* 138, 68 1 — 6

BACCIO BALDINI.

16 THE PROPHETS. Fourteen Pieces of the Set, viz.—5. SAMUEL PROFETA—8. HELIA PROFETA—10. JEREMIA PROFETA—11. BARUCH PROFETA—12. EZECHIEL PROFETA—13. DANIELO PROFETA—14. JOEL PROFETA—15. AMOS PROFETA—16. ABIAS PROPHETA—17. GIONA PROFETA 18. NAU PROFETA—19. ABACHUCH PROFETA—20. AGEO PROFETA—21. XACCHERIA PROFETA
These are all originals, but without the verses. *See B.* xiii, *p.* 164; *Ottley*, 396 14 — 6 6

17 2. SIBILLA LIBICA—4. SIBILLA CHIMICA—6. SIBILLA SAMIA These three pieces belong to the oldest Set, which has the letter S reversed, and the letter B shaped like a small one. They are of the utmost rarity, and Bartsch does not seen to have seem the SAMIA, as he erroneously describes it as bearing the number 8, which is that of the Sibilla Hellespontiaca. They are numbered respectively 2, 4, 6, in the left hand corner at top. *B.* xiii, *p.* 172, 26, 28, 32; *Ottley*, 401 3

18 THE GAGNE-PETIT, or KNIFE-GRINDER; Cupid having his arrows ground by the ARROTINO, assists on the right *h.* 2, *w.* 1⅝ *finely drawn, and undescribed* 1

BALDINI, OR SANDRO BOTTICELLI.

19 Vignette to the Second Canto of the Inferno, in the edition of Dante, printed at Florence by Niccolò di Lorenzo della Magna in 1481. Dante and Virgil are represented twice over; Beatrice appears in the sky, and over the door on the right is inscribed PER. ME. This is an original impression cut from the book. *B.* xiii. *p.* 176, 36

Strutt's copy of the Vignette to Canto XVII of the Inferno 2

DOMENICO BECCAFUMI, CALLED MICARINO.

20 TWO NAKED MEN; the elder one standing, and turning his arms and face to the right, the other lying on the ground VERY FINE, *first state, before the words "Micarinus Fec." on the left in front* 1

21 THE ALCHEMIST; his operations, &c. a set of ten woodcuts, one of which bears the inscription, "Mecarinus De Senis inuentor, S." 1

BRAMANTE.

22 AN ARCHITECTURAL VISTA; the building on the right carried on arches, that on the left upon Corinthian columns. A lofty arch with a blank tablet in the centre, above which are the words BRAMANTI. ARCHITECTI. OPVS. in three lines. This, and the larger one inscribed with his name in three lines (*Ottley*, 532), are the only engravings known by his hand *w.* 14⅝, *h.* 9⅞ 1

23 The same Composition, the reverse way; the tablet over the arch filled with arabesques on each side of an escutcheon, *no inscription, same dimensions* 1 — / 10 .

24 An Architectural Composition; at the end of the piazza is a small temple with a dome, and near it an equestrian statue. The design appears that of Bramante *w.* $16\frac{4}{8}$, *h.* $10\frac{6}{8}$ 1 — 4 4 .

BARTHOLOMÆUS BRIXIANUS.

25 THE PIETÀ. The dead body of Christ in the lap of the Virgin, seated at the foot of the cross; the Magdalene and three male figures are standing behind. In the right hand corner at the top is the inscription, BAR^{S}. BRIX. F. 65

printed on vellum *h.* $9\frac{6}{8}$, *w.* 7 1 — . 17 .

This print, as well as the artist whose name it bears, appear to have been quite unknown both to Bartsch and Ottley.

JO. ANT. BRIXIANUS.

26 The VIRGIN Seated; on the left St. Elizabeth and St. John, who presents a flower to the infant Christ; on the right St. Joseph, *after a design of Mantegna* *B.* xiii, *p.* 320, 5 — 3 14 .

27 HERCULES STRANGLING ANTÆUS, who extends his right arm. The tablet, inscribed IO. AN. BX. is suspended on a tree to the right; *from Mantegna.* *B.* xiii, 324, 13 *this impression is struck off upon vellum* 1 — / 2 .

28 HERCULES AND ANTÆUS; the same design as the last, the same way, and with the tablet, but undescribed, and engraved in a bold singular manner. Bartsch mentions two copies, but as one is without the tablet, and the other the reverse way, this cannot be either of them. 1 — . 5 .

29 STATUE OF VENUS, with flowing hair, holding with both hands a robe, which is drawn across one leg. In the left corner are the words ROME. NOVITER. REPERTVM. and in the middle IO. AN. BRIXIA^{S}. This piece has escaped the notice of Bartsch *h.* $11\frac{4}{8}$, *w.* $10\frac{2}{8}$ *very fine; from Mr. Wilson's collection* 1 — 26 .

DOMENICO CAMPAGNOLA.

30 THE DESCENT OF THE HOLY GHOST, 1518. *Circular piece.* *B.* 3. *very fine* 1

31 THE VIRGIN with other Saints, 1517. *B.* 5 1

32 VENUS seated in a Landscape, and looking to the right, 1517. *B.* 7. *very fine* 1

33 THE YOUNG SHEPHERD AND THE OLD WARRIOR; allegorical of Peace and War; after Giorgione, 1517 1
superb impression of this graceful subject; from Mr. Wilson's collection. *B.* 8, *Ottley*, 770 1

34 THE MUSIC PARTY; after Giorgione. The landscape much in the manner of Giulio Campagnola. *B.* 9, *Ottley*, 770
in the finest state; from the De Fries collection 1

35 DANCE OF TWELVE CHILDREN. On a tablet below, DOMINICVS, CĀPAGNOLA, 1517. The design is said to be from an antique bas-relief in the Campo Santo at Pisa.
very fine; printed in red. This beautiful print is not described by Bartsch *w.* 5, *h.* $3\frac{7}{8}$ 1

36 CUPID lying on his back, asleep upon a massive festoon of fruits and foliage, suspended from the mouths of two lions heads; his left arm hangs down, and his knees are raised
this beautiful little print is undescribed
w. 4, *h.* 3, *including a blank margin below of* $\frac{3}{8}$ 1

DOUBTFUL PIECES.

37 ST. JOHN seated on a Rock, from which water is flowing. In his right hand a cup; in his left a staff and scroll, inscribed PARATE. VIAM. DNI. This print is described by Bartsch among the anonymous engravers, TOM. XV, p. 27, 5, and is very rare
magnificent impression; from Mr. Lloyd's and Mr. Esdaile's collections 1

38 A FEMALE, with only a slight drapery across the left leg, recumbent in a landscape, with a large Venetian building to the left; her legs are crossed *w.* $7\frac{1}{8}$, *h.* $4\frac{5}{8}$
undescribed, and apparently of Campagnola's design 1

39 A LANDSCAPE, with rustic buildings piled up in the back-ground. The highest is a tower, with a sort of slanting staircase against it. Probably a scene in the Friuli, designed by Campagnola *w.* $6\frac{5}{8}$, *h.* 5
a very interesting specimen, and undescribed 1 — 6 6 .

GIULIO CAMPAGNOLA.

40 THE SAMARITAN WOMAN at the Well. Our Lord standing on the left; Venetian buildings in the back-ground. *B.* xiii, 370, 2; *fine and rare* 1 — 18 . .

41 GANYMEDE carried through the air by the Eagle. IVLIVS. CAMPAGNOLA. on the right, above
beautiful impression, inscribed behind: P. Mariette, 1670, *and in an Italian hand: Antonio Patri*
in the first and extra rare state before the word ANTENOREVS (*i. e. of Padua*). *B.* xiii, 372, 5 1 — 13 . .

42 The YOUNG SHEPHERD, seated on a bank, and turned to the left, with two pipes in his right hand. This is the true original, the copy by A. Veneziano being the reverse way. *See B.* xiii, 373, 6
beautiful impression; from the Storck collection 1 — 4 4 .

43 VENUS, seen from behind, recumbent in a landscape; her face turned in profile to the right, *morceau pointillé*
very fine, and undescribed *w.* $7\frac{2}{8}$, *h.* $4\frac{6}{8}$ 1 — 10 . .

44 A FEMALE, perhaps Circe, seated upon two dragons, who bear her through the air. Her left hand holds a bridle which guides one of the monsters, with her right she pours the drug from a cup. The design appears to be Leonardo da Vinci's, and the engraving, though apparently by an earlier hand than Campagnola's, is partly in the *manière pointillée* of which he is considered the inventor; *not in Bartsch* *h.* $4\frac{2}{8}$, *w.* $3\frac{3}{8}$ 1 — 1 1 .

45 A STAG, with tall antlers, browsing on a plant to the left; behind is a leafless crooked tree. This piece is also *pointillé* or engraved *au maillet,* and undescribed
very beautiful and rare *h.* $6\frac{2}{8}$, *w.* $5\frac{1}{8}$ 1 — 11 . .

ANDREA MANTEGNA.

46 THE FLAGELLATION OF CHRIST. Repetition, with variations of No. 1, by Bartsch considered the original
fine; from the collections of Storck and Sir M. Sykes 1

47 CHRIST RISEN; holding a banner in his left hand, with St. Andrew and St. Longinus on each side. *B.* 6.
very fine; from the collection of Count Fries 1

48 HERCULES AND ANTÆUS. On the right is a tree. *B.* 16
the original, in the finest state; from the collection of Count Fries 1

49 SILENUS carried by a Satyr and two Fauns, with other Bacchanalian personages. *B.* 20
the original, very fine; from the De Fries collection 1

50 A DRAPED FEMALE, standing frontwise; her right elbow leaning on the stem of a tree on the left; a helmet, shield, and cuirass by her side on the right 1
this elegant specimen is carefully engraved in Mantegna's manner, and undescribed; the corners are damaged
h. 5⅜, *w.* 4 1

THE MASTER OF 1467.

51 THE VIRGIN giving suck to the Infant. Two angels supporting a coronet of flowers above her head: in the upper corner on the left, the date 1467 in early characters. It is doubtful to what school this belongs *h.* 6, *w.* 4⅜ 1

THE MASTER OF 1515.

52 A TROPHY OF ARMS, composed of a cuirass, scymetar, halberd, &c. turned to the right. *B.* xiii, *p.* 418, 21 1

GIROLAMO MOCETTO.

53 THE BAPTISM OF CHRIST, who stands in the stream of the Jordan; St. John on the left, and three youths with their hands joined in prayer on the right. Bartsch, who minutely describes it, says, "Ce morceau renferme de grandes beautés, la disposition des figures y est ingenieuse, le dessein en est savant et correct. Il ne porte point de nom, mais il est indubitablement gravé par *Jerôme Mozzetto.*" *B. tom.* xiii, *p.* 217, 2

a splendid impression, but creased in parts, and deficient at one corner 1

54 THE VIRGIN, with the Infant Jesus sitting in her lap, his hand raised in benediction, is seated under an arch of Bramantesque architecture. She holds a small book in her right hand. Three infant angels with musical instruments sit at the foot of her throne. On the right stands *St. John the Baptist*, and on the left another Saint holding an open volume. Below, in the centre, is a mark composed of the letters HIER° M. reversed. Impression before the introduction of a figure of the *Magdalen* near *St. John*, and of a male and female figure beyond the other saints. Not mentioned by Bartsch. *Ottley*, 514. *h.* 18⅝, *w.* 14⅜

from the collections of Sir M. Sykes and Mr. Wilson; a matchless print, of the very grandest style 1

BENEDETTO MONTAGNA.

55 ST. BENEDICT instructing his disciples, who are seated opposite to him in a corridor of the monastery, through a door of which is seen a cloistered quadrangle, in which is a well, and a monk gardening. *B.* 11, *Ottley*, 522

very fine; from Mr. Wilson's collection 1

56 THE SATYR piping to a Female, seated, and chastising a young Satyr. The name above. *B.* 17, *Ottley*, 524 1

57 THE BIRTH OF ADONIS. Two nymphs are taking the infant out of the trunk of a tree. *B.* 20, *Ottley*, 525
very fine 1

58 THE YOUNG SHEPHERD, kneeling with one knee on the ground, and playing on his pipe. *B.* 27, *Ottley*, 527
very fine; from the Sykes collection 1

59 THE MAN SITTING UNDER THE PALM-TREE; *first state before the address of Guidotti. B.* 28, *Ottley*, 527
from the collection of Sir M. Sykes 1

60 TWO HUNTERS standing near a tall tree, at the foot of which lies a Stag; its haunch pierced with a long arrow, its head near the left corner of the foreground. At the top are the words BENEDETO. MONTAGNA.
this singular print is from the Barnard collection, and is not described by Bartsch or Ottley *h.* $5\frac{6}{8}$, *w.* $3\frac{6}{8}$ 1

61 THE YOUNG MAN, naked, and holding an arrow in his right hand. The trunk of a large tree is on the right, and from one of its branches is suspended a bow. The name on a tablet. *B.* 33, *Ottley*, 529
superb impression, but partially stained 1

NICOLETTO DA MODENA.

62 THE NATIVITY, in the nave of a lofty ruined edifice, with the name and mark. *B.* xiii, *p.* 256, 4 1

63 ST. CATHARINE, crowned; her right hand leaning on a sword, her left bearing a palm branch; a broken wheel on the ground, an architectural vista behind. On the base of a pilaster is the inscription, NICOLETO. DA. MODENA.
this elegant specimen is undescribed *h.* $5\frac{7}{8}$, *w.* 4 1

64 ST. GEORGE, in armour; the spear in his right hand; in his left he holds a cord to which the dragon is tied. He stands in front of a pilaster, on the frieze of which are the words NICOLETO. DA MODENA.
Bartsch has not described this piece *h.* $5\frac{6}{8}$, *w.* $4\frac{1}{8}$ 1

65 ST. SEBASTIAN, pierced with arrows, his hands tied above his head, a double arcade, and a landscape with two leafless trees behind. Under his feet are the words NICOLETO. DA. MODENA. 4 4 .

this piece is undescribed *h.* $5\frac{5}{8}$, *w.* $4\frac{1}{8}$ 1

66 ST. SEBASTIAN, pierced; his hands tied behind him, his head turned towards the right. He stands in front of a pilaster, beneath a single arch; a landscape with a river and church spire beyond. In the right hand corner below is the mark *a*, viz. a small vase between the letters N. O. 8 8 .

undescribed, and very fine *h.* $5\frac{7}{8}$, *w.* $3\frac{6}{8}$ 1

67 The SIBYL OF CUMA, carrying sand in a dish with a rim. She is clothed only with sandals and a light drapery, and is walking to the right. Above is suspended a tablet with the letters N. R. M. *undescribed* *h.* $5\frac{2}{8}$, *w.* $3\frac{4}{8}$ 1 / 6 .

68 THE FROWARD TONGUE. Seven Boys with hammers destroying it upon an anvil; two others resting on the ground. 7 7 ,

B. 37 *brilliant impression, in the finest state* 1

69 VENUS naked, except her sandals, with a dart in her left hand, and the golden apple in her right; Cupid asleep on the ground. *B.* 47, *Ottley*, 544 1 6 . .

70 A TRITON swimming towards the left, and leading a sea-horse. Seated on his tail is a boy with two olive twigs in his right hand, and a torch in his left. On a tablet suspended from a tree are the initials N. M. *h.* $6\frac{3}{8}$, *w.* $4\frac{3}{8}$ 3 5 .

a beautiful print, perhaps by Mantegna, and undescribed 1

71 EUROPA being carried by the Bull across the Straits. They are going to the right. *B.* 51 1 / 12 ,

PIECES ATTRIBUTED BY BARTSCH TO NICCOLETTO.

72 The Coronation of the Virgin. This is the print of which a lengthened and exact description is given by Ottley, p. 453, who says, that "from the elegance and purity of its design, the richness of its composition, and the delicacy with which it is engraved, it is worthy to be considered one of the most beautiful and interesting specimens of the early Florentine school." Bartsch xiii, p. 262, 19, places it in a so-called Life of the Madonna, (or rather, for the most part, a Life of Christ), in fifteen pieces, ascribing it most unaccountably to Nicoletto da Modena, whereas it is not only superior to Nicoletto, or even Baldini, but is sufficiently refined to pass for the work of Finiguerra himself. Ottley does not decide upon the engraver, but places it among "anonymous engravings of the early Florentine school, designed in the best style of the fifteenth century."

this rare and important gem is in the purest state 1

[THE TRIUMPHS OF PETRARCH.]

These are most unaccountably assigned by Bartsch to Nicoletta da Modena.

They are so rare that he has only been able to describe three of them.

73 The Triumph of Chastity. She stands upon a vase, with a palm-branch in her left hand; Cupid is on his knees, bound and blind-folded beneath. Her car drawn by unicorns and attended by maidens is proceeding to the right. Below are six lines from Petrarch, "Era la lor uittoriosa insegna, &c." 1

74 The Triumph of Death. Four oxen draw to the left a car, on which Death stands holding a scythe. Six lines from Petrarch underneath, "O ciechi," &c. 1

75 The Triumph of Fame. She is enthroned upon sea and land in a circular mirror, and her car advances frontwise, drawn by elephants, and attended by renowned personages. Six verses below, "Ma per la turba a grandi errori," &c. from Petrarch. Bartsch describes this piece as the Triumph of Time, and having so mis-named it, describes the following piece as "*autre* Triomphe du Temps." 1

76 The Triumph of Time. He stands, with wings and crutches, on a car drawn to the right by two deer, and attended by a crowd of all ages. Six verses from Petrarch below, "Che piu dun giorno," &c. *B.* xiii, *p.* 279, 45 1

GIOVAN BATISTA DEL PORTA.

77 Leda seated on the ground, with her four infants and the swan. She turns her head to the right. On the left below is a tablet, with the initials I. B. and a fowl, apparently the device of Giovan Batista Fogolino. Bartsch, after Zani, thinks it by Giovan Batista del Porto. *B.* xiii, *p.* 246, 3.
very beautiful impression, and very rare 1

ROBETTA.

78 Ceres and the Infant Satyrs. Her head is encircled by a garland of corn; in her hand is a thyrsus, ending in a vase filled with fruit and grain. She is carrying one infant satyr, and the other is close beside her: the distance is a landscape, in which are seen two satyrs playing. This perhaps is the most elegant of Robetta's performances. Bartsch had not seen it, but describes it on a friend's authority. *B.* 16, *Ottley*, 467
from Mr. Wilson's collection 1

79 The Torments of Love. A young man tied to a tree by Cupid, and six other figures. In a tablet above, the word ROBETA. *B.* 25, *Ottley*, 470, *rare* 1

10 . 80 St. Jerome, kneeling, and turned to a crucifix on the left, beneath which is the lion looking up open-mouthed. He holds a stone in his right hand, and beats his breast with it. Not described by Bartsch, but evidently a work of Robetta, *fine and rare* *h.* 8⅝, *w.* 6⅝ 1

ZOAN ANDREA;

Or the Artist who marked his Engravings Z. A.

1 4 . 81 The Virgin seated in a Landscape; her head bent to the right, and looking down on the Infant seated on her knee, caressing a bird: her right hand rests on a book. At her feet sits a baboon, and below in the centre are the initials z. a. Copied, the reverse way, from Albert Durer's engraving, *La Vierge au Singe.* *B.* 42

this beautiful print is somewhat damaged, but it appears to be very little known *h.* 6⅝, *w.* 4⅝ 1

19 . . 82 An Allegorical subject, in two pieces. Ignorance crowned and enthroned upon the globe, upheld by harpies and money-bags, &c. on the right. On the left is Innocence, led to the pitfall by Folly and Lust. The words virtvs. combvsta. are beneath a bonfire of laurel leaves. The lower piece represents Mercury releasing one of the dead from the prison of the grave. On the right is the gravestone sacred to Virtue overthrown, and the withered laurel inscribed virtvs. deserta. represented as Daphne putting forth live foliage. Supposed by some to be engraved as well as designed by Mantegna, though placed among the works of Zoan Andrea by Bartsch, xiii, *p.* 303, *n.* 16, 17

superb impressions; from the De Fries and Wilson collections 2

3 3 . 83 Three upright Panels of Arabesque subjects, with figures and animals introduced. *B.* xiii, *p.* 307. No. 24 has the mark z. a. on the right below; Nos. 25 and 28 are without mark 3

ANONYMOUS.

(Not in Bartsch.)

84 GOLIATH lying decapitated, the body foreshortened; David with the giant's sword in his right hand, and the sling in his left, is leaning over him, and setting his left foot upon him. Not described by Bartsch. Zani mentions having seen it in the French Royal and the Durazzo collections *diameter* $7\frac{4}{8}$

very fine; from the Storck collection 1

85 THE JUDGMENT OF SOLOMON; the Infant lying on the floor in front of the throne, the Mother kneeling on the right. The composition is similar to the cartoon by Raphael of Elymas the sorcerer struck blind. An impression of this rare and undescribed print is in the public collection at Paris *h.* $5\frac{7}{8}$, *w.* $7\frac{5}{8}$ 1

86 THE PRESENTATION of the Infant Saviour in the Temple, represented in an uncommon manner. The High Priest is blessing the Infant, who lies before him in a cloth held by Joseph and his mother. Two figures are standing behind them on either side, and in front an old man kneeling on the left, and a female on the right. She holds a tablet, and points to some characters inscribed on it. This very uncommon print occurred in Sir M. Sykes's sale, lot 1036. It is executed somewhat in the manner of D. Campagnola, but the design is that of Lorenzo Costa, who painted it, with a slight variation, for the Chiesa dello Spedale, at Ferrara *h.* $6\frac{5}{8}$ *w.* $5\frac{2}{8}$

superb impression and state 1

87 THE CRUCIFIXION. On each side of the Saviour two angels with pointed wings float in the air. St. John on the right, and the Virgin on the left stand below the cross; a skull on the ground between them. A river winds through the background, and several towers with pointed roofs appear among the buildings—*engraved with a very fine dry point, which gives it the look of the German school; this impression is on vellum, and coloured*

undescribed, and very curious 1

88 THE CRUCIFIXION between the two Thieves; numerous figures; *in a circle* *diameter* 2

THE MADONNA AND INFANT in Glory; above are two angels holding a crown over her head, and below are two others, the one on the left playing on a harp, a crescent under her feet, *in a circle* *diameter* $1\frac{6}{8}$ 2

*** This piece and the last have much the appearance of Nielli.

89 THE ENTOMBMENT; two men are bearing in their arms the dead body of Christ; the door of the sepulchre is behind them, and the date 1528 above; on the left are the disciples in grief, and the Virgin fainting *h.* 5, *w.* $5\frac{3}{8}$ 1

90 THE VIRGIN, half-length; the Child seated on a cushion; she is attended by St. Joseph and an Angel, *the engraving of her right hand is unfinished* *h.* $8\frac{7}{8}$, *w.* $5\frac{6}{8}$

THE VIRGIN, seated in the lower part of a niche; she has a jewel on her forehead, and a large aureole: she supports the Infant with her left arm *h.* $6\frac{7}{8}$, *w.* $6\frac{2}{8}$ 2

91 THE MADONNA, with the Infant supported upon her right arm and shoulder, and a rose in her left hand; two angels withdrawing a curtain on either side, *circular plate from the Storck collection* *diameter* $2\frac{7}{8}$ 1

92 THE MADONNA OF LORETTO, standing under a dome supported by four pillars, which are embraced by four winged angels. Below, SANCTA. MARIA. DELLO. HORETA. HORA. PRONOBIS. *h.* $7\frac{6}{8}$, *w.* $5\frac{3}{8}$ 1

93 ST. ANTHONY OF PADUA, standing, with a book in his left hand, and the fingers of his right extended in benediction. On the right behind him is a bird's eye plan of the town, with PADOA. B. E. B. above it, and on the left a view of the *Chiesa del Santo*, with the statue of Gattamelata in front *h.* $9\frac{5}{8}$, *w.* $12\frac{1}{8}$

this impression has letterpress on the back 1

94 ST. BARTHOLOMEW, standing frontwise, his head encircled with a double aureole, and slightly inclined to the right; he holds a knife with the point downwards in his right hand, and a closed book in his left; under a loose mantle he wears a close garment with a border at the bottom, and a narrow girdle buckled round the waist; *apparently an Italian copy from a German master very curious and early* *h.* 7, *w.* $2\frac{7}{8}$ 1

95 St. Jerome, sitting in his study, holding a pen and open book. Behind him a curtain on rings across his bookcase. An open window, hour-glass, and hat to the left above; the lion's head appears below *h.* 10⅝, *w.* 7⅝ 1 — , 8 ,

96 St. Jerome, to the left, kneeling, and turned to the right; he holds a cross in his right hand; on the ground in front of him lie two books, one open, the other closed; a rocky background with buildings by the water-side *h.* 13⅛, *w.* 13 1 — , 6 ,

97 St. Michael, seen frontwise, and holding the standard of the cross in his right hand, and an uplifted sword in his left, tramples upon three mis-shapen dæmons. He is in armour, with a large mantle floating behind, his head uncovered, his right wing pointing downward, and his left wing upwards to the corner of the plate
this extremely early and curious specimen of engraving is designed with much grace and beauty *h.* 4⅜, *w.* 3⅜ 1 — 4 8 ,

98 The Inferno of the Campo Santo, at Pisa, *painted by Orcagna. Ottley*, 373 1 — , , 1 ,

99 Bacchus and Ariadne, seated in a car drawn by two centaurs; the car is curiously formed of grape vines: they are attended by a Satyr, a Bacchante, and two infant Satyrs, *engraved in the manner of Baldini, but earlier; unknown to Bartsch*
this very extraordinary print is from the collections of Sir Mark Sykes and Mr. Ottley *h.* 7⅛, *w.* 11 1 — 15 , ,

100 Cupid standing on a Globe, which is carried in the air by two winged boys; he is drawing his bow with an arrow pointed downwards to the left; below is a cloud. Bartsch (xv, p. 501, 4) attributes this piece to Giulio Sannuto, transposing the dimensions. It probably is an early state of an engraving by Caraglio, which he never finished, *very rare* *h.* 9⅝, *w.* 7⅜ 1 — 1 1 ,

101 Venus, standing frontwise; her head and left hand raised, in her right a small oval mirror; her hair dishevelled, and hanging the whole length of her back; on the left, in letters placed vertically, VENVS., *the plate is oblong and octagonal, very fine and rare* *h.* 11⅜, *w.* 5⅝ 1 — 7 15 ,

102 A PROFIL BUST, turned to the right, in a fanciful helmet, surmounted by a dolphin, and a winged Cupid sitting; a lion's head forms the epaulette, and on the cuirass is a falcon with wings expanded. The design is Florentine, not later than the period of L. da Vinci, and of the female head prefixed to Mr. Wilson's Catalogue
very singular, and undescribed *h.* 5, *w.* $2\frac{6}{8}$ 1

103 THE BROADSIDE VIEW OF A SHIP, with its prow to the left; on the mast-head is an arrow
an extremely early specimen *h.* $6\frac{5}{8}$, *w.* $4\frac{4}{8}$ 1

104 A NAKED MAN, looking upwards; with his left arm raised, and his right holding a snake twined round it; a tree on the left, *undescribed* *h.* $8\frac{4}{8}$, *w.* $4\frac{4}{8}$ 1

105 A SHIP, seen from the stern; the mainsail set filled by the wind, the mast surmounted with a coronet, *in outline*
undescribed, and extremely curious *h.* 9, *w.* $4\frac{4}{8}$ 1

106 Two SHIPS, both sailing to the left; a dog is sitting at the extremity of the prow of that on the right; the other has a skeleton standing on the forecastle: there appear to be minute figures in the rigging, and the mast is broken, and falling forward, *engraved most carefully with a very fine point; it has been ascribed to Mocetto, but on no certain grounds*
a most interesting and beautiful specimen of Italian art, in good condition *h.* 3, *w.* $6\frac{3}{8}$ 1

107 Two MUSICIANS in ancient Venetian fancy-dresses; the one to the left is seated on a bank; the other, standing with his face in profile turned to the left, is playing on the guitar: in the background a lake, with mountains beyond, and a church on the right
a very singular specimen, and undescribed *h.* $6\frac{1}{8}$, *w.* $8\frac{4}{8}$ 1

108 CUPID AND PSYCHE, recumbent, and turned to the right, *engraved somewhat in the style of Giacomo Francia, apparently after Raphael* *h.* $7\frac{4}{8}$, *w.* $10\frac{5}{8}$ 1

109 FAÇADE OF THE OLD CHURCH OF ST. PETER'S AT ROME, with its campanile, loggia, esplanade, and steps. The view is reversed, so that the palace of the Vatican appears on the left, and the Obelisk of the Circus of Nero on the right; the arches of the cupola to the modern church then commenced appear behind, and near them the words, SAN. PIERO. ROMA. 4 . ,

undescribed *h.* 11, *w.* 18⅝ 1

110 GIUOCO DEI TAROCCHI 13/13 .

This Set, considered by Zani and Ottley (page 382) as the originals, is complete, all but eight, viz. 17, 20, 41, 44, 46, 47, 49, 50

MISERO I.—FAMEIO II.—ARTIXAN III.—MERCHADANTE IIII.—ZINTILOMO V.—CAVALIER VI.—DOXE VII.—RE VIII.—IMPERATOR VIIII.—PAPA X.—CALIOPE XI.—VRANIA XII.—TERPSICORE XIII.—ERATO XIIII.—POLIMNIA XV.—TALIA XVI.—EVTERPE XVIII.—CLIO XVIIII.—GRAMATICA XXI.—LOICA XXII.—RHETORICA XXIII.—GEOMETRIA XXIIII.—ARITMETRICHA XXV.—MVSICHA XXVI.—POESIA XXVII.—PHILOSOFIA XXVIII.—ASTROLOGIA XXVIIII.—THEOLOCIA XXX.—ILIACO XXXI.—CHRONICO XXXII.—COSMICO XXXIII.—TEMPERANCIA XXXIIII.—PRVDENTIA XXXV.—FORTEZZA XXXVI.—IVSTICIA XXXVII.—CHARITA XXXVIII.—SPERANZA XXXVIIII.—FIDE XXXX.—MERCVRIO XXXXII.—VENVS XXXXIII.—MARTE XXXXV.—OCTAVA SPERA XXXXVIII.

they are all in the finest state, except XII *and* XIII, *which are clipped about 5-eighths on one side* 42

111 Duplicate of ARITMETRICHA, XXV . 9 .

fine, but with the title cut off at the bottom 1

IMPRESSIONS OF WORKS IN NIELLO.

16 . . 112 Judith holding the head of Holofernes in her right hand, and a drawn sword in her left; she is turned three-quarters to the right Evans

this exquisite specimen is in the grand style of Lionardo da Vinci, and in the finest state; undescribed by Duchesne; from Mr. Wilson's collection, No. 25 *h.* 1 $\frac{2}{8}$. *w.* $\frac{6}{8}$ 1

3 3 . 113 The Madonna enthroned under a circular canopy, with curtains extended on each side; the Infant seated on her right knee, and a man in a ducal cap kneeling to her on the right; on a blank rim, partly encircling the composition, are the words, S. M. VENI. IN. ADIVTORIVM. MICHI. *diameter* 1$\frac{3}{8}$ 1 Wolfe

Duchesne, 64. *His description, however, taken from the Malespina Catalogue, tom. II, p.* 6, *omits the word* MICHI.

30 . . 114 THE RESURRECTION; below is the inscription OPVS. PEREGRINI. with DE. added on the left, and CES^{as}. on the right, supposed to mean De Cesis or De Cesaribus. Of this print Zani (Enc. Met. ix, p. 2, 37) mentions a first impression with the inscription OPVS. PEREGRINI. only, but does not state where he saw it. The second he describes as being in the Durazzo collection, with three other *nielli* by the same artist, though it is not mentioned by Bartsch among the copies of the *nielli* in that cabinet. Another impression is in the Bibliothéque at Paris, in a finished state as to the background, which is not so much worked upon in the one just described, but the inscription is the same in both. This niello, important from its size and the name of the artist, is given in facsimile by M. Duchesne (No. 122), who describes Sir M. Sykes's impression as a *first state*. The present specimen belonged to Mr. Wilson's collection, No. 39, and is from the Storck and Sykes collections 1 Evans

Phillipps	115	St. Sebastian, half-length, pierced with arrows; his head, slightly turned to the left, is partially encircled with a nimbus, his arms are tied, and his hands behind him; to the left above rays are proceeding from a luminous body, *apparently a work of Francia; in a circle, damaged in two places, undescribed* *diameter* 1 *in.* 1	7	7 ,
Lawatt	116	St. Laurence and a Female Saint, *modern impression from the original silver. Duchesne*, 164	,	13 ,
		St. Jerome in prayer in front of a grotto; a book, scull, and crucifix lying before him; in the margin below, the monogram of Pellegrini, composed of the letters P. and C. *Duchesne*, 179 2		
Colnaghi	117	Mercury standing, with a cornucopia in his left, and a caduceus in his right hand; he is unclothed, except with sandals, and a light drapery thrown over his left arm; above are rays descending in a point, and on either side a hole for nail heads; *this niello is not described by Duchesne, and is of the finest quality; from the Binda and Wilson collection, No.* 26 *h.* $1\frac{6}{8}$, *w.* $\frac{5}{8}$ 1	9	19 6
Do	118	Mercury, going towards the left; a flowing drapery hangs from both arms; with the right hand he holds the caduceus, and expands the drapery with his left; above are two holes for nails *very fine; from the Binda and Wilson collection, No.* 22, *Duchesne*, 217 1	8	8 ,
Do	119	Mercury presenting the infant Bacchus to Ino, who is seated with her two infants on the ground to the left; the eagle of Jupiter behind her *very fine; Duchesne* 218 1	11	, ,
Do	120	The Sacrifice to Mars; on a pedestal to the right is a statue of the god holding a helmet in his right hand; five figures with an ox in front of the altar; the background is shaded with plain hatchings, not crossed, and corresponds with Duchesne's description of the first state. *B.* xiii, *p.* 139, 69, *Duchesne*, 221 1	9	, ,

10 10 . 121 A Design like a Fountain, on the pedestal of which are seated two boys, on the basin two other winged boys, and standing at the top a winged Cupid holding up an arrow with his right hand, and carrying a bow in his left; his eyes are bandaged, and his quiver is suspended to a riband which crosses his body
very fine, and undescribed, h. $2\frac{1}{8}$, *w.* 1, *with a margin of* $\frac{2}{8}$ 1

10 . . 122 Design for an ornament in plate; five boys holding torches, one seated on the pedestal, and four on the basin; at the top a winged Cupid, on his left leg, in the attitude of running, the bow in his left hand, and two holes for fastenings; *an impression is in the National Collection at Paris. Duchesne,* 226. *very fine* 1

5 15 6 123 Psyche seated on a bank; Cupid behind her with his wings expanded; a sea-monster in the distance
printed in blue, and attributed to Pellegrini, the letter P. *being on the margin; from the Sykes collection. Duchesne,* 232

7 17 6 123*The same Subject, *in a fine early state, and without the letter* P. *in the margin*
printed in black; from Mr. Wilson's collection, No. 30, *where it is rightly described as Andromeda* 2

1 1 . 124 A Nymph riding on a horrible sea-monster, and a child riding beside her on a dolphin; the group directed towards the left; *this piece is semi-circular at the bottom: it is not described by Duchesne, though it occurred in Sir M. Sykes's sale, lot* 1160 *h.* $1\frac{4}{8}$, *w.* $1\frac{3}{8}$ 1

2 2 . 125 The Triumph of Galatea, accompanied by Tritons, Nereids, and Cupids; the subject painted in the Farnesina (not in the Vatican, as Duchesne says) by Raphael, and known by the engraving by Marcantonio, who very probably engraved this niello also, the tablet being on the foreground to the left. *Duchesne,* 237 1

8 8 . 126 Two winged Amorini dancing, with very animated gestures: both have their right arms and feet raised; near the left edge of the plate are two blank holes for nails
very fine; from Mr. Wilson's collection, No. 34, *and previously undescribed* *h.* $\frac{6}{8}$, *w.* $1\frac{4}{8}$ 1

127 A Triton carrying off a Nymph; he is swimming to the right *very fine.* *Duchesne*, 238 1 — 8 18 6

128 A Triton with double tail; his head turned in profile to the right, carrying off a Nymph with head averted; in the margin below, the letter P. for Pellegrini *undescribed* *h.* $\frac{7}{8}$, *w.* $1\frac{4}{8}$ 1 — 7 7 .

129 A Bacchanalian Subject, in a circle; a composition of six figures, supposed to be from a design of Francia. It is described by Bartsch, vol. xiii, *p.* 101, 6. *Duchesne*, 242 *superb impression* 1 — 10 10 .

130 Hercules lifting Antæus from the earth; a tree on each side; supposed to be by Pellegrini. *Duchesne*, 246 *printed in a blueish tint; from the Sykes collection* 1 — 2 2 ,

131 Hercules and Deianira standing opposite each other, their arms embracing; on a scroll above, HERCVLE. on the left, DIEANIRA. on the right; the mark of Pellegrini rudely engraved in the margin. *Duchesne*, 253 *fine, but damaged at the top* 1 — 2 . .

132 Orpheus seated under a tree, birds and animals around; in the margin below, the letters O. P. D. C. *Duchesne*, 255 *in blue ink* 1 — 1 . .

133 Arion astride on the Dolphin, directing his course to the right; his right hand is raised above his head, and in his left are his violin and bow; in the background a ship, and the towers of a city on an eminence *Duchesne*, 257. 1 — 2 2 ,

134 Diomed standing, with helmet and shield, and holding the Palladium in his left hand; in the margin below, the letters O. P. D. C. *Duchesne*, 260, *who gives a facsimile of this superb specimen of Pellegrini's capital work* *matchless impression; from Mr. Wilson's collection* 1 — 31 10 .

135 Combat of two Warriors on horseback, with a blank scroll above each. *Duchesne*, 278 *magnificent impression* 1 — 24 3 ,

136 Three Females dancing, two holding up branches of laurel; in the margin below is the letter P. *Duchesne*, 287 1 — 18 . .

6 . . 137 A Female standing; with a shield and spear on her right arm, and her left raised, with what appears to be a flaming heart in her hand; above are rays proceeding from a luminous body, and on each side of the head are holes for nail-heads

undescribed, and of the finest quality; from the Binda collection, and Mr. Wilson's (No. 28), who conjectures that it represents Diana *h.* $1\frac{4}{8}$, *w.* $\frac{6}{8}$ 1

7 . . 138 Two Naked Warriors; a vase is held up between them, which each supports with his right hand, while the shield of each, resting on the ground, is held with the left: the figure on the right has a slight drapery or mantle thrown over his shoulders, and his hair bound with a fillet

very fine; from Mr. Wilson's collection, No. 21, *and not previously described* *h.* $1\frac{4}{8}$, *w.* $\frac{6}{8}$ 1

4 6 . 139 Allegorical figure of a Female, seated, and turned to the left; her left arm extended rests on the caduceus; a tree on each side. *Duchesne,* 321 1

14 . . 140 An Allegorical Female Figure seated on a dragon, and holding a cornucopia with her right arm, and a circular mirror in her left hand; in the background are four trees, and the top is indented; in the margin below is the mark P. Bartsch, xiii, p. 207, n. 3, describes this subject as *Providence,* Duchesne, 208, as *St. Margaret,* and Mr. Wilson as *Pride*

this impression is from Mr. Wilson's collection, No. 41, *and is extra fine* 1

12 . . 141 A Female walking to the right, and leading by the hand a little boy with bare legs, holding in his right hand a cornucopia; in the front of her gown, which she raises with her left hand, are ears of corn or flowers; the upper part is filled with arabesque foliage, and two holes for nail-heads

this beautiful niello is of the grandest style; from Mr. Wilson's collection, No. 32, *and previously undescribed* *h.* $1\frac{4}{8}$, *w.* $\frac{6}{8}$ 1

142 Allegory of Navigation; three females holding sails; below, in the margin, are the initials O. P. D. C., supposed to mean, Opus Peregrini de Cesis. *Duchesne*, 203 1 — 9 9 .

143 The Lovers; a cavalier and his lady sitting together; he wears a cap, long hair, tight hose, and peaked shoes; she is seated at his right, her eyes downcast, her right hand on her heart, and her left placed upon his left hand; above are two knotty boughs, which twine and form an arch — 12 . .

this singular and elegant specimen, which partakes somewhat of the German school, is of the finest work and quality, and undescribed *h.* $1\frac{4}{8}$, *w.* $6\frac{6}{8}$ 1

144 Portraits, half-length, of a man of high rank in a cap of maintenance, with long ringlets, and a lady in a high peaked head-dress, and robe with ermine border and cuffs; she is on the left, and he is placing a flower in her bosom. — 3 6 ,

in an oval *h.* $1\frac{1}{8}$, *w.* $\frac{7}{8}$

this piece is undescribed, and highly curious 1

145 Bust of a young Prince in a ducal cap, with long flowing hair, and arms folded within a cloak, drawn from his left shoulder across a close vest, of which the three upper buttons appear; he is in profile, turned to the right; above are two holes for nail-heads — 18 . ,

a specimen of the most refined workmanship; from Mr. Wilson's collection, No. 36, *and previously undescribed* *h.* $1\frac{2}{8}$, *w.* $\frac{6}{8}$. 1

146 Portrait of a young Lady in profile, turned to the right; she wears a pearl necklace with a plain drop, and a close dress; her hair is parted away from her forehead, which is traversed by a band, and is confined behind by a net. The arabesques on each side do not reach to the top of the plate; there are two holes near the left edge for fastenings, *very fine, and not described* *h.* $\frac{6}{8}$, *w.* $1\frac{2}{8}$ 1 — 6 16 6

147 Portrait of a young Lady, down to the waist, three-quarters, turned to the right; her hair parted on her forehead, a pearl necklace and pendant, the pattern of her sleeve lozenged, with the elbow slashed; the back-ground is filled by a sprig on each side, and massive festoons of fruits and leaves above; in the upper margin is the letter P. for Pellegrini, *fine, and undescribed* *h.* $1\frac{3}{8}$, *w.* $\frac{6}{8}$ 1 — 16 16 .

6 . . 148 Portrait in profile of a Warrior; he is turned to the right, and wears a richly ornamented helmet, pointed at the top, with a dragon in front; his beard is peaked; his dress, with three buttons opened at the neck, shewing an embroidered vest beneath Phillipps

superb impression; from Mr. Wilson's collection, No. 35, *and previously undescribed* *h.* $1\frac{4}{8}$, *w.* $\frac{6}{8}$ 1

8 6 . 149 A Man in a ducal cap, standing; he is dressed in a close habit, with an ornament like a chevron in front, and wears sandals; he is turned towards the right, but looks to the left, and is in the act of drawing his sword; on his right arm he carries a large shield; on each side is a rock, and above are two holes for fixing the plate Evans

very fine; from Mr. Wilson's collection, No. 33, *and not previously described* *h.* $1\frac{6}{8}$, *w.* $\frac{6}{8}$ 1

8 8 . 150 Half-length portrait of a Man in a ducal cap, with long hair, turned three-quarters to the left: above, on a scroll, is the inscription, SPES. ME. *h.* $1\frac{6}{8}$, *w.* $\frac{6}{8}$ D.

very fine and entire with margin; Bartsch, xiii, *p.* 210, *n.* 6, *describes an impression of which he supposes the part cut off might have contained the mark of Pellegrini* 1

18 18 . 151 Portrait of a young Lady in profile, turned to the right; her hair is arranged in three circular divisions, and she wears a rich necklace with pendant, and a close dress, flowers and foliage half way up on each side; near the left edge of the plate are two holes for fixing the plate D.

this exquisite specimen, perhaps by Francia, is from Mr. Wilson's collection, No. 37, *and previously undescribed* *h.* $\frac{6}{8}$, *w.* $1\frac{2}{8}$ 1

8 8 . 152 Portrait of a young Lady in profile, turned to the right; she wears a necklace; her hair is confined by a net behind, and covers her forehead; large arabesques on each side reach to the upper line of the plate; on the left side of the plate are two holes for fastenings *h.* $\frac{5}{8}$, *w.* 1 1 Phillipps

very beautiful, and not described, perhaps by Francia 1

1 " . 153 Arabesque for the corners of the Cover of a Table-book, the two inside edges chamfered Hamps

of fine work, and undescribed $1\frac{1}{8}$ *square* 1

154 An Arabesque, probably for an Etui, the foliage of which comprises two small bunches of berries, or grapes; the letter P. seems cut through in the margin below. *Duchesne*, 354 1

155 The same, with the margin below blank, *very fine* 1

156 An upright Arabesque; in the centre, a circular shield, with the letter P. in the middle, by Pellegrini. *Duchesne*, 357 1

157 The same
a superb impression, in the finest state. *Duchesne*, 357 1

158 Upright subject of Arabesques; in the middle, a Satyr and Satyress seated; on the pedestal, the mark P. for Pellegrini. *Duchesne*, 358 1

159 Arabesques, with a mask in the lower part; the letter P. (for Pellegrini) is in the margin below, which Duchesne does not mention. In all other respects it appears to correspond with his description. *Duchesne*, 365
very fine *h.* $2\frac{2}{8}$, *w.* $\frac{6}{8}$ 1

160 An upright subject of Arabesques; the lower part comprising two heads of dolphins; the upper two cornucopias, with a bird pecking at the fruits; at the top, a cherub; attributed to Pellegrini. *Duchesne*, 366. 1

161 The Cover of a Book, ornamented with arabesques within a bordure; on a panel in the centre, is a motto from Petrarch: LA. MORTE. EL. FIN. EL. DI. LODA. LA. SERA., in seven lines, and reversed characters *h.* $2\frac{4}{8}$, *w.* $1\frac{8}{8}$
very fine, and undescribed; from the Santini collection 1

162 The Escutcheon of Arms of the Bentivoglio Family, Sovereigns of Bologna: *viz., party. per. bend. indented, argent and sable;* two winged boys with ribands round their waists for supporters; above and below the shield, a cherub, perhaps by Francia, in a circle
undescribed; from the Binda collection $1\frac{3}{8}$ *diameter* 1

163 An Allocution: Roman Soldiers, with standards turned to the left; *doubtful;* and Copies from Nielli in the Durazzo Collection, &c. 30

The following Twelve Lots are the property of F.T. PALGRAVE, Esq.

A. MANTEGNA.

164 Combat of Tritons. *Bartsch*, 17
very fine old impression; from M. Bammeville's collection 1

165 Combat of Sea Gods. *B.* 18 1

166 The Bacchanals. *B.* 19
very fine old impression; from M. Bammeville's collection 1

G. MOCETTO.

167 Judith, from Mantegna. *B.* 1
extremely fine, and most rare; from the Fesch and Bammeville collections [*Manchester*, 1857] 1

G. A. DA BRESCIA, *alias* Z. A.

168 Entombment, after Mantegna. *B.* 3
very brilliant, but cut; from the Sykes collection 1

169 Man seated, with a staff, *not described by Bartsch*
very rare and fine 1

MARC ANTONIO.

170 The Woman going to the Sepulchre. *B.* 33; *fine* 1

171 Pietà. *B.* 37 (*the original print*); *very fine* 1

172 Virgin and Child, with Angels. *B.* 51; by A. Veneziano
the first state, described by B. in note to p. 57, *and dated* 1516 1

173 Man chastising Fortune. *B.* 378; *very rare* 1

174 The Plague. *B.* 417
very fine: from the Barnard and Richardson collections 1

DOMENICO BECCAFUMI.

175 Procession of the Sea Gods. *B. vol.* XV, *p.* 462
very rare; first undescribed state before the landscape 1

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FINIS.

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